OPERA SINGERS AND REAL MUSICAL ART

SENSATIONAL

Recent Popular Triumphs Point to a Return to Seventeenth Century Conditions in Italian Opera.

NE of his governesses told me that at the very sound of pints and flagons he would fall into an extension of pints and flagons he would fall into an ecstasy, as if he were tasting the joys of Paradise, and upon consideration of this his divine complexion, they would every morning, to cheer him, play with a knife upon the glasses or the bottles with their stoppers, and on the pint pots with their lids; at the sound whereof he became gay, would leap for joy and rock himself in the cradle, lolling with his head and monochordizing with his fingers."

Now, Pantagruel was a very superior personage, upon whom kings. and socialists might have looked with equal envy, for he found elysium in a riot of sheer sound, which had neither form nor meaning. And yet when we contemplate the opera going public of this avaricious metropolis we find it a very Rabelaisian epicure or sonorities.

Within the last month it has gone quite delirious over delightful sounds emitted from the swanlike throat of a young woman called Amelita Galli-Curci. Again, one emerges from the foreign territory of Lexington avenue into the broad and crooked path of the white way and finds human beings herded together in the Metropolitan Opera House in multitudes and making glad demonstrations because Hippolito Lazaro uttered sounds higher than those reached by any other known tenor. He may proudly proclaim himself the Ellen Beach Yaw of tenors.

It is a notable position to hold. When a man grows to be seven feet six inches high he trumpets forth the astonishing fact that he is a Russian or Irish or Greek giant, and forthwith admits people to a tent to stare at him at so much per stare. But no one acclaims this man a genius because he failed to cease growing at six feet one inch. Nor is he even declared to be a perfect specimen of manhood.

Yet when a tenor can sing one or two tones higher than any other tenor he is cheered by the populace and adored by the ladies. It is interesting and instructive. It makes one wonder whether after all an elephant is not a more beautiful beast than a tiger.

"HARRIET F. BAKER."

graph from the letter because it ran

questionably close to the limits fixed by the law of libel. Suffice it to say

that it vigorously expressed the writer's dissatisfaction with Mr. La-

zaro's exhibition of high tones and a firm determination not to be present

Claque and the Standees.

why this letter is interesting is this: It is one of numerous declarations of

cations. His friends ring him up on

of their applause. The louder the

screaming, the greater the applause.

can be said for them. Some of them,

METROPOLITAN OPERA HOUSE.

Glordano's "Madama Sans-Gene"

based on the famous Sardou comedy, which had its world premiere on Jan-

Duchess," with Mr. Martinelli as Gen. Lefebre and Mr. Amato in his striking

impersonation of Napoleon. Others in

Other operas of the week will be:

Rothier, Reschiglian and Audisio. Mr.

Didur, Mardones, Schlegel, Leonard, Reschiglian and Bloch, Miss Galil and

Mr. Bonfiglio will dance. Mr. Bodanzky

will conduct.
"I Puritani" Thursday evening, with

"Marta" on Friday evening, with

Mmes, Barrientes and Perini and Messra

Caruso, Didur, Malatesta and Reschi-glian. Mr. Bodansky will conduct. "Marouf," the Metropolitan's great

And there you are.

interpretation of the

The reason (previously referred to)

at any repetition of it.

Again, what outbursts of rapturous one or two reviews of that performsuproval there are when Maria Bar- ance I simply had to free my mind, rentos, with her countenance So long as accredited chroniclers are wreathed in a thousand strange curves, able to square such published opinripples along a shimmering scale, ions with their artistic consciences plucks bright staccati like meteors how can we expect any development from the vocal sky and finally soars of musical taste on the part of the swiftly to a high E. It is not tragic, public—and more especially in regard not lugubrious. It means no great "Now I feel better. thing, nor yet a little. It is like the poesy of Bunthorne: "To understand The editor of this department of it, it is necessary to think of nothing The Sun has elided one long para-

The New Musical Taste.

There, doubtless, lies the secret. It is just ornament and nothing else. It is sheer beauty of sound. Who cares for the text? Does any one take troutle to his soul for that the libretto of " Puritani" is a farrage of silliness? Who cares for librettos? Who mourns for that ancient, dead and happily turied creation the "music drama"?

With what immeasurable satisfac-tion we now quote Hanslick: "Music. consists of successions and forms of sound, and these alone constitute the subject. They again remind us of architecture and dancing, which likewise aim ceives not a few such letters and at the Peabody Conservatory in Balti-at beauty in form and motion and are many more conversational communi-more since 1810. Several cantalas, a also devoid of a definite subject. Now, white the put it has no the interpreted, it has no the truth' about the Metropolitan subject beyond the combinations of Opera House.

siate of musical art which existed in three consecutive performances at the haly in the latter years of the seventeenth century, when all voices in the bulk of the tumultuous applause opera were treated instrumentally and lyric drama was nothing more or less than an extended vocal concerto, the orchestra floor. to occasions of rare musical exaltation to know the one rule of singing which mer member of the orchestra, who is in the feverish weeks when mobs batto occasions of rare musical exaltation | to know the one rule of singing which fiel around the temporary abiding of musical art it can readily be deplace of Mr. Campanini's distinguished duced from the intensity and duration company of sound producers.

What the Public Wants.

There was one great and memorable piano recital. Josef Hofmann played in Carnegie Hall before an audience however, might like to go over to New hat crowded every available inch of Jersey and thence despatch a few vigspace in the building and on the orous letters to the editor. tage. Just Josef Hofmann and a nano-no scenery, no chorus, no orchestra, no other utterers of sound.

And there he sat, and, Hanslick to the contrary notwithstanding, interpreted such masterpleces as Bee-Chopin's F minor fantasia in such a way that no spirit could have remained untouched by the deep power nd far reaching emotion of the mes-

It is pleasing to hear a sourano trill swiftly and evenly. It is pleasing to hear her sing a smooth and equal ascending scale. Few can do it. It is catl. But when all is said and done what great artistic thing is brought into the world? And yet the incontrovertible fact is that the vast mathe trills and the scales and the other ernaments of florid song than the greatest interpretation of Beethoven's Fifth Symphony or of Schumann's with Mmes. Matzenauer, Muzio, Egener.
"Dichterliebe" conceivable by the mind Arden and Tiffany and Mesers. Caruso.

The following letter is one of sevtrai of similar temper. It is interesting for more reasons than one, but one 4s Mmes. Barrientos and Perini and Mesars. chough for the present, and it will be Lazaro. De Luca, Mardones, Rossi and Reschiglian. Mr. Moransoni will conhave precedence.

Operagoer Protests.

"Sin: It cannot hurt you and it may relieve me to express my sense f helpless indignation at the species ubscribers were treated to in 'I Puritani.' Por some years now (with the and Messrs, De Luca, Rotheir, Ruysdael, (xception of the chorus and orchestra) Chalmers, Reiss, Malatesta, Rossi, Bada, the artists in the casts might easily have been counted on one hand; but that an institution whose walls have reechoed the artistry of Jean de Reszke, Bonci, Caruso and McCormack should present to its patrons es a leading tenor and a successor to the great ones of other years a singer to guiltless of even the most rudimenlary conception of vocal or any other kind of art is nothing short of an

"Somehow it had never occurred to me that revision of present conditions could be still further downward.

Rossi and Reschiglian. Miss Galli and English songs, old Italian songs and Mr. Bonfiglio will dance. Mr. Monteux will conduct.

Horseman and Bibb.

CONCERTS, RECITALS, NOTES OF Helen Moller. American dancer, and an ensemble of fifty of her own pupils will appear in a series of dances of her own creation at the Metropolitan Opera

lons have been chosen.

FLORENCE

HINKLE.

AEOLIAN

HALL



discontent with the kind of art now offered by the "greatest opera house in the world". The Survey served in the first time in New York. the world." THE SUN'S recorder re- Mr. Boyle has been instructor of plano . plane concerte and some chamber muplano concerto and some chamber mu-sic from his pen have been played in New York. Another new work on the programme is Victor Kolar's Symphony No. 1 in D. This work of the assist-ant conductor of the Symphony Society.

subject beyond the combinations of notes we hear, for music does not only speak by means of sounds, it speaks to the period of the opera do not nothing but sound."

So who shall dare to twit the operagoer who ignores the text of all operas and listens to voices playing tunes, just as if those voices were fiddles or futes which could not sing words?

And it is to this complexion that the trium; h of "colorature singing," as it is popularly called, ultimately brings the proudly fashioned "lyric drama."

We are headed once more toward the solution of the general taste of operations operations of the general taste of operations of the general taste of operations ope the society will give the second per-formance of the "Medea" of Eurip. les with Margaret Anglin and her company Metropolitan and fail to discover that in Carnegle Hall on Thursday afternoon.

comes from certain well defined spots March 7. Seven stars now adorn the service flag up stairs and from behind the rail on the orchestra floor.

If the writer of the letter would like some of Richard F. Steil, a for-honor of Richard F. Steil F. Steil

The fourth subscription concert of the Russian Symphony Society at Carnegie Hall on Saturday evening, March And there you are.

As for the weakling critics, nothing new concerto for his instrument, with orchestra by Jeral, which he recently played with the Chicago and St. Louis Symphony orchestras. Another novelty on the programme will be Gliere's sym-phony "lika Murometa." This work had its American premiere in Chicago recently under Mr. Stock's baton. Glazounev's suite, "The Middle Ages," which Mr. Alt-schuler has not played in several seasons, will be heard again, giving romantic pictures of the days of troubadours and which had its world premiere on Jan-uary 25, 1915, at the Metropolitan Opera House, will be given for the first time this season next Saturday afternoon; with virtually the original cast. Gefal-, since they are supposed to portray the dine Farrar will repeat her familiar; hollday antics and festivities of the "washerwoman Ukrainians. The concluding number will irtinell as Ges. be Rachmaninoff's "Russian Easter." arranged for orchestra by Modest Alt-schuler and with some striking effects in the employment of the chimes.

the cast will be Mmes. Sparkes. Egener, Curtis and Mattfeld and Messrs. De Segurola. Althouse, Bada, Leonard, Bloch, d'Angelo and Reschiglian. Mr. Papi will conduct. Following his concert at the Hippo drome this evening John McCormacs will leave for an extended trip to the Pacific coast in the interest of the American Red Cross, for which he has American Red Cross, for which he has offered to raise the sum of \$100,000. "Il Trovatore" to-morrow evening, with Mme. Muzio, Matzenauer and Matt-He will offer the following programme feld and Messrs, Martinelli, De Luce Polah, violinist, and Mr. Schneider, l'api will conduct.
"Le Prophete" Wednesday evening.

"My Dearest Jesus I Have Lost Thee. from cantata of same name. Bach, "Mlo caro Bene." from "Rodelinda," Handel; Mr. McCormack. Minuet, Mozart; variations, Corelli-Tartini; Mr. Polah. Singers Consolution, Schumann. Florio. Schubert: May Night, Brahms. The Soldier, Schumann, Mr. McCormack Scherzo-Tarantelle, Wienlawski, Mr. Polah. Irish Folk Songs, arranged by Hughes, "Has Sorrow Thy Young Days Shaded" "The Light of the Moon," "Fanalds Grove," "Ballynure Ballad, Mr. McCormack. Nocturne, Chopin-Wil helmj; Valse Bluette, Drigo-Auer, Mr. Polah, "When I Awake." Wintter Watts "Marouf," the Metropolitan's great Oriental spectacle, will be the week's "Charming Chloe," Edward German. "The Cave," Schneider: "God Fie With popular price performance on Saturday evening, with Mmes. Alda and Howard sand Memors De Lives Bothelic Burgland Memors De Lives Bothelic Burgland."

Mabel Meddoe, soprano, will be heard Chalmers, Reiss, Malateata, Rossi, Rada, Bloch, Leonard and Audisio. Miss Galil and Mr. Bonfiglio will lead the Oriental hallet. Mr. Monteux will conduct.

At to-night's opera concert Marvine Massel, planist, will play Lisst's concert in E flat and several solos by Liest and Chopin. Ame. Musio will sing "Depuis le Jour," from "Louise," and "Casta Diva," from "Norma." Sophie "Granado", and "Caucasian Sketches," by Foster. The orchestra will play the "Schehersade," by Himsky-location will sing "O mio Fernando," from "Louise," and Formando," from "La Favorita," and several songs. Paul Aithouse will sing "Celeste Alda."

Mabel Meddoe, soprano, will be heard with the Strand Symphony Orchestra do york concert stage and give a the New York concert stage and give a companiments will be played by Ether campaniments will be

Tardon me for boring you, but after reading with incredulous astonishment by Mmes Farrar, Egener, Howard of their distance of the programme is made.

Act their just recital in Acolian Hall gramme will also include Lalo's Sym changes in their programme, the number of the programme, the number of the programme is made.

Acceler Hall, Mon. Evg., Feb. 22, 8-15 their third subscription concert on the violinist while sub

phonic Espagnole and groups of short pieces.

Pablo Casals, the Spanish 'cellist, will give his only New York recital of the season in Aeolian Hall Saturday afterneon, March 2. Incidentally this will be the 'cellist's first individual recital in this city eince his return to America three years ago, and he has been prevailed upon to make it in response to innumerable requests. All of his previous appearances have been either with orchestra or jointly with some other artiet. Mr. Casals will play the following programme: Sonata, Handel; sonata, Sammartini; suite in E minor, Bach; variations symphonique, Ebellmann; air, Petite Chaison, Jean Hure; Spanish Dance, Granados; Allegro Appassionato, Saint-Saens.

Mande Fay, sonrand, will give a re-

Mands Fay, soprano, will give a re-cital on Sunday evening, March 3, in Carnegie Hall. Her programme, which contains some novel interest in its selec-tion, includes "Posate, dormite," from Bassani's cantata, "La Serenata": a "Chanson Norvegienne" of Fouranti; an air from the "Marriage of Figaro" and Lane Wilson's "Spring," Francis Moore will be at the place.

By a special arrangement made recently between Cleofonte Campanini and the Real Estate Board of New York the Chicago Opera Orchestra and a quartet of the all-American stars of the former organization will return to New York on Sunday, March 3, to make their farewell appearance for this season at the Hippodrome at the benefit of the Army and Navy Relief, This concert is being arranged by the Heal Estate Board of New York to take the place of its annual banquet, and it promises to give one of the most interesting programmes of the year. Aside from the Chicago orchestra and stars the bill will include many other operatic stars-and important army and havy features, the latter being prepared by Lleut, M. S. Bentham, U. S. N., by

direction.

The Chicago Opera Orchestra closes

Reston on Saturday. its season at Boston on Saturday. March 2, and special facilities have been provided to bring them to New York on Sunday, en route to Chicago, The conductors will be G. Sturani and M. Charlier, and the soloisla Carolina Lazzari. Francesca Peralta, Forrest La-mont and one other, probably Anna Fitzin. The other operatic and concert artists announced by the Real Maurice Dambois and Sybil Vane,

The next concert of the Berkshire String Quartet will be given in Acolian Wall on Tuesday evening, March 5.

heard in this city as a member of the Metropolitan Opera Company in orches-trak and oratorio concerts, will give a song recital in Aeolian Hall on Mon-day afternoon, March 4. His programme elidis" aria, and the "Air de Sargines,

Ratan Devi, assisted by George Cope land, plantst, will give her first song recital of the present season on Thursday evening, March 7, in Acollan Hall The Costely Trio, composed of George

Copeland, planist : Ignace Novietay, vic in, and Arthur Hadley, cellist, will give a chamber music concert in Acollan Hall on Friday evening, March 8.

a pupil of Leopold Auer, will make his New York debut at Aeolian Hall on the

Ethel Leginska will give a plano recital on Monday evening, March 11, at Carnegie Hall. The concert will be given for the benefit of the war work of the

CONCERTS OF THE WEEK.

SUNDAY—Philharmonic Society, Carnegie Hall, 3 P. M. Symphony Society, Aeolian Hall, 3 P. M. Camille Seygard, song recital, Princess Theatre, 9 P. M. John McCormack, song recital, Hippo-drome, 8:30 P. M. Opera concert, Metropolitan Opera House,

drome, 8:30 P. M. Opera concert, Metropolitan Opera House, 8:30 P. M.

MONDAY—Kathleen Bibb, soprano, Acolian Hall, 3 P. M. Alphonzo Grien, barytone, Acolian Hall, 8:15 P. M.

TUESDAY—Frieda Hempel, soprano, Carnegie Hall, 3 P. M.
WEDNESDAY—Winifred Byrd, pianist, Acolian Hall, 3 P. M.
THURSDAY—Maggie Teyte, soprano, Carnegie Hall, 3 P. M.
Philharmonic Society, Carnegie Hall, 8:30 P. M. Herbert Witherspoon, bazz; Florence Hinkle, soprano, joint recital, Acolian Hall, 3 P. M. Alix Young Maruchess, violinist; Myron Whitney, bass, joint recital, Punch and Judy Theatre, 3 P. M. Elias Breeskin, violinist, Acolian Hall, 8:15 P. M.

FRIDAY—Philharmonic Society, Carnegie Hall, 2:30 P. M. Victoria Boshko, pianist, Acolian Hall, 8:15 P. M.

Boshko, pianist, Acolian Hall, 8:15 P. M.

SATURDAY — Max Rosen, violinist, Carnegic Hall, 2:30 P. M. Russian Symphony Society, Carnegic Hall, 8:30 P. M. Pablo Casals, cellist, Acolian Hall, 3 P. M. Olga Carrara Percia and Rita d'Asco Roxas, joint song recital, Acolian Hall, 8:30 P. M.

quartet in G minor, opus 10; the Mo-sart quartet in D, and the Dyorak quar-tet in F, opus 96.

Eddy Brown is announced for his fare-well recital of the season in Carnegie Hall Sunday afternoon, March 17. The voilinist will be assisted by L. T. Gruen-berg at the plano.

Music written by French composers while severing with their nation's army on the European battle front will form a chief novelty of the Musical Art Society's concert on March 19 in Carnegie Hall, the second and last of the twenty-fifth anniversary season of New York's famous chorus. An interesting fact about these compositions is that most of them have no reference to the war, though they were written by and for men engaged in actual fighting, and were flist performed by soldiers from the trenches in France. To Dr. Dam-rosch, who made the selections from a number of such works, it has seemed as if the composers desired to carry the thoughts and feelings of their roldier l'steners and themselves as far away from the strife of battle and the thought

of war as possible.

Among the new pieces are four by Carlo Salzedo, a New Yorker, performed here litherto only in a version for solo voice, but originally writ-ten for chorus, set to words by Charles of Oricans—poet of the firteenth century. Similarly three new choruses by Maurice Havel hark back to old in times, to the France of peace and pienty. Florent Schmitt's "Chant de Guerre" is the one exception and is imbued with the spirit of patriotic fervor.
The Musical Art's programme will

open as usual with unaccompanied songs and hymns of the church, some of

Acolian Hall. This Afternoon at 3.

Milost NOVAES

GUIOMAR NOVAES

Rymphonic Pantasie. Boxle (first time):
Chopin. Concerto Symphony No. 1. Victor Rolar.

Carnegle Hall. Thurs., March 7. at 7:20

MEDEA of Euripides Carnegle Hall, Fri., March 8, at 8:45 Extra Evening Performance ELECTRA of Sophocles Martin ANGLIN Special incidental music composed and conducted by

WALTER DAMROSCH Tickets at Room 1202. Acolian Bldg. and Box Offices. Geo. Engles, Mgr.

The Latest Song Success

John Mc Cormack Charming Chloe 3 Kevs

By Edward German Composer of Three Dances Henry VIII. New York, The H. W. Gray Co. Sole Agents for Novello & Co., Ltd.

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WITHERSPOON RECITAL POSTPONED INDEPLIAN BEEN NITELY Money will be refunded at Box Office.

Carnegie Hall, Tues. Aft , Feb. 26, at 3.

MAUDE FAY

Carnegie Hall, Sun. Alt., Mar. 10, at 3.

HOFMANN

LAMBERT MURPHY Acolian Hall, Tues, Fy., Star. 5, at 8:15 BERKSHIREQUARTET

COSTOLEY TRIO George Copeland Piano Mason Ignace Novietsky Violin & Hamlin Arthur Hadley Violoncello Piano.

METROPOLITAN TO-MORROW AFTERNOON AT 3

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The Orchestral 90 Society Musicians Society Musicians
MAX LACOUS, Conductor.
Seats 50c to \$2.50 at Box Office Now

METROPOLITAN SEESA Mon. at S. Trovatore, Muzio, Matzenauer; Martinelli, De Luca, Rothier, Cond. Pani, Wed.S. Prophete, Mugio Matzenauer Carno, Didur, Bloch, Schlegel, Mardones, Wodanzle, Thurs, at S. Puritani, Barrientos, Perini, Lataro, De Luca, Mardones, Cond. Moranzoni, Etc. at S. 15. Marta, Barrientos, Perini, Carnoso, Didur, Malstesta, Cond. Bodensky, Sat. 2. Mmc. Sans-Gene, Farcar Cunds, Mardinelli, Amato, Althouse, Segurola, 26, Papi, Sat. 87 & to 83, Marout, Alda, Boward Luca, Rothier, Chalmers, Cond. Monteux.

TO-NIGHT

Sale Sole To \$1.50. Orchestra Connect NIGHT BRASLAU, Contralto.
ALTHOUSE, Tenor.

HIPPODROME TONIGHT 8:15

500 EXTRA SEATS AT \$1.50 ON SALE AT NOON TO-DAY Admissions \$1 After 7.29 TO NIGHT Mgt.Charle L. Wagner D. F. McSweener Accordate Mgr. STEINWAY PIANO

Music League of America announces Carnegie Hall, Thurs. Aft., Feb. 28, at 3. Maggie Teyte RATAN DEVI

EDDY BROWN

Symphony, 'The Muremeric' them Gliere Romantic Suite Middle Age. Glaruner Sew Yello Career to Romantic Suite Middle Age. Glaruner Christman Style Control Romantic Suite Middle Age. Glaruner Manuel Christman Style Control Romantic Suite Middle Age. Glaruner Holler Christman Style Control Romantic Suite Middle Age. Glaruner Holler Christman Style Chr

Kathleen Hart BIBB
set, Major Frank
at the Plane
Ster Daniel Marce Steinwag Plane

Acolian Hall, Thurs. Etc. Feb. 28, at 8:13

BREESKIN Met Daniel Mayer. Kranich & Bach Pien

MAI KALNA Pramatic Assisted by MAN GEGSA, 17 dec

ABOLIAN APT CASALS

OPERA OF THE WEEK.

Metropolitan Opera House: MONDAY-"Il Trovatore." Mmes. Muzio and Matzenauer. Messrs. Martinelli. De Luca and Rothier. WEDNESDAY-"Le Prophete," Mmes. Muzio and Matzenauer, Messrs.

Caruso and Didur. THURSDAY, 8:15 P. M .- "I Puritani," Mme. Barrientos, Messrs. Lazaro, De Luca and Mardones. FRIDAY, 8:15 P. M .- "Marta," Mmc. Barrientos, Messrs. Caruso and

SATURDAY, 2 P. M .- "Madame Sans-Gene," Mme. Farrar, Messrs. Martinelli, Althouse, Amato and Bada, SATURDAY, 8 P. M .- "Marouf," Mmc. Alda, Mr. De Luca

ruary 26, in Carnegio Hall. The so- on Thursday afternoon, February 28, orano will sing this programme: Ro- Herbert Witherspoon, bass, and I Torence manga and Cavatina from "Otello," Ros- Hinkle-Witherspoon, soprano, will offer sini; "Una donna a quindici anni" from a long but very interesting programme from "Dinorah." Meyerbeer: "The Little paniments. Tickets for the cancelled re-Damozel." Novello: "The Herdsman." cital of February 14 will be good on as sung by Jenny Lind, old Norwegian: this date. Daddy's Sweetheart," Liza Lehman; Bird Song," Taubert; aria, Qui la Voce, A recital by Alix Young Maruchess, from "I Purkani," Bellini, Richard violinist, and Myron Wintney, bass, will Haseman will be at the piano.

bailet. Mr. Monteux will conduct.

At to-night's opera concert Marvine
Maszel, planist, will play Lissit sconcert on E flat and several solos by
Lissit and Chopin. Mme. Music will sing
"Depuls le Jour." from "Louise," and
"Casta Diva," from "Norma." Sophie
Braslau will sing "O mio Fernando,
Brasla Diva, "Fernando Reversa Schipater, Braslando Reversa Schipater, Bra

Cosi Fan Tutte," Mozart: "On Wings made up of two parts, one, with classical of Song." Mendelseshn; "Cradle Song." songs and airs, including the "Invoca-Tschaikowsky; "The Rose Has Charmed zione di Orfeo" of Floridia-Peri, for he Nightingale," Rimsky-Korsakoff; bass voice, and duets, and the other, perasha's "Revers and Dauce" from the with songs of folk type or origin and opera fragment "The Fair of Sorothinsk," Moussorgsky: "Shadow Dance" Schindler will play the plane accom-

FRIEDA

CARNEGIE

HEMPEL

TUESDAY

be given at the Punch and Judy The-Winifred Byrd will give a second plane recital on Wednesday afternoon, February 27, in Acolian Hall. She will play Chopin's B flat minor sonata, and among other numbers Lizzt's "Venezia Beetloven's "L'absente" and some in-

teresting modern songs by Carpenter, Mason, Granados and others. The ac-

Programme